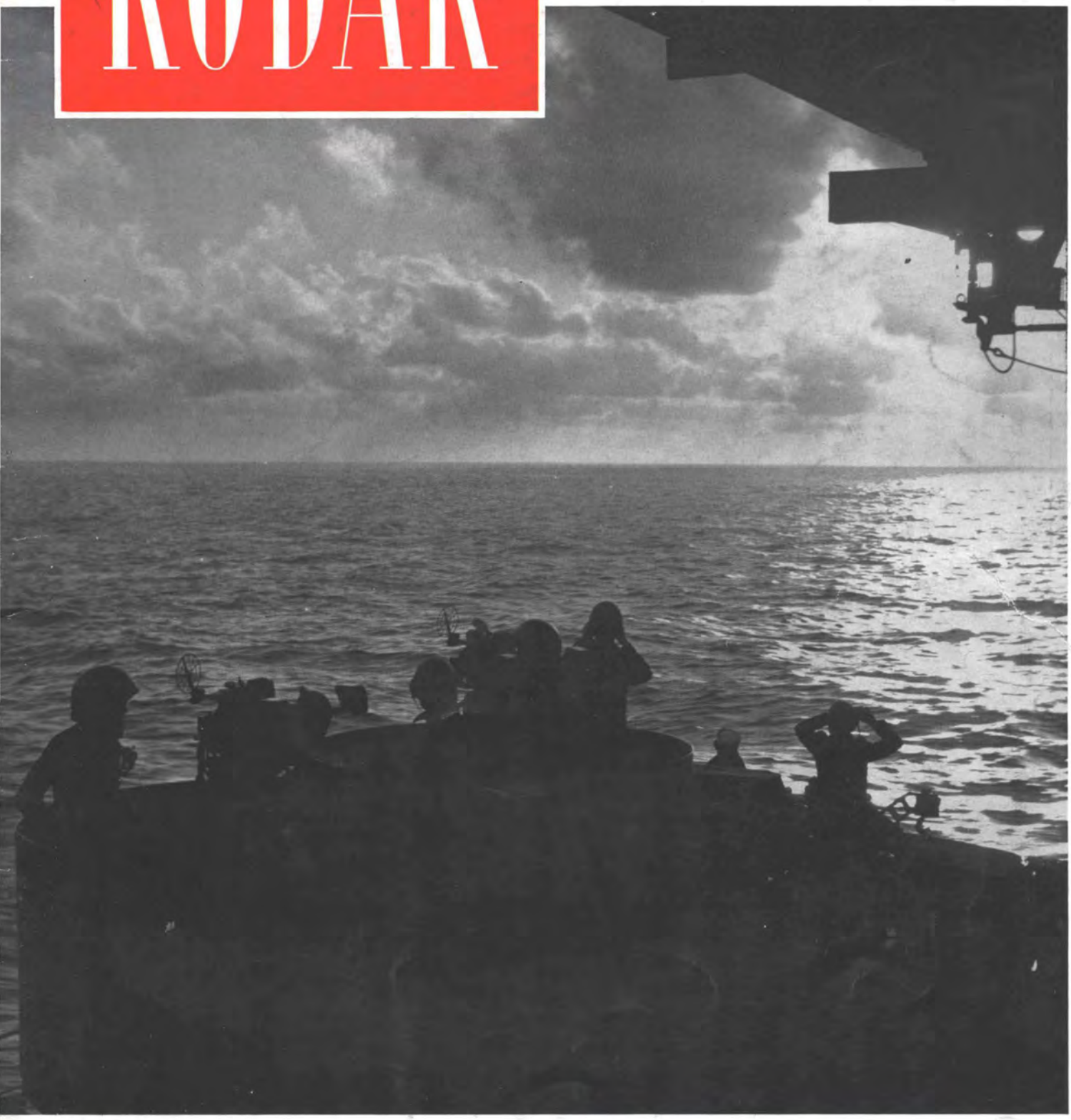
KODAK

A Magazine for Eastman Employees



Dawn Alert

AUGUST · 1943

Task Force — Official U.S. Navy Photograph

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Front Cover: Official U.S. Navy Photograph

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KODAK

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From "Polliwog" to "Shellback"

Five Kodak specialists, crossing the equator, find themselves on receiving end of Navy high jinks

Neptune's Court, in all its majesty, meets on the foredeck to settle the fate of the uninitiated "Polliwogs." Our story tells of their antics aboard an Army transport headed for the South Pacific

FIVE MEN from Kodak were on board—"Howard Lehman from New York, Dick McPhee from the Boston branch of Recordak, Johnny Hahne from Cleveland Recordak, George Pratt from Kodacolor Processing at Kodak Park, and myself from the Kodak Office," writes Robert W. Brown, specialist (photographer) first class. All five were Navy V-Mail technicians on their way to assignments in the South Pacific—a route leading across the equator.

"Crossing the equator with the Navy is something like going down a roller coaster backwards," Specialist Brown ruefully recalls. "You don't know what's going to happen and you get some pretty hard knocks."

The point is, as you may know, that crossing the equator for the first time involves a time-honored ceremonial or initiation. In the Navy, tradition requires that the uninitiated "Polliwog" be given a pretty painful hazing which converts him into a "Shellback." The experience, we gather from Bob's description, is a memorable one.

The Fun Begins

Trouble started for our five Kodak stalwarts with an order from the ship's loud-speaker—"All Polliwogs report to the poop deck!" The initiation that followed can be best described in Bob's own words.

"Obediently we trooped back to the fantail where a horde of yelling Shellbacks met us. 'Run the gauntlet, you bums,' they cried, and lining up in a double row, they whacked us through.

"A few of those clouts stung, but that was only the beginning. One morning, in the gray half-light of the mid-Pacific dawn, a bearded, southwester-clad figure appeared on the forecastle and hailed the ship. Davy Jones, in person, stepped down from the forecastle to announce the imminent arrival of Neptune and his court.

"Neptune, we were told, was due to arrive at one o'clock that afternoon, and during the morning each Polliwog was attached as 'aide' to an officer. Lehman, fortunately we feit, was detailed to a work party. McPhee was sent to the fireroom—the hottest part of the ship. Hahne was told to 'inspect' the propeller shaft, and literally was sent crawling through the guts of the ship. Pratt, fitted out in a toga made from a mattress

(*Continued on page 16*)

Bob Brown, specialist (photographer) first class, and formerly of the Kodak Office, is shown undergoing the difficult process of becoming a "Shellback"

Under government sponsorship, Rochester's schools are training war workers through a Vocational Training for War Production Workers Program. In the past year, 12,000 people have enrolled in VTWPW courses

The Public Schools
Convert to War

On Rochester's educational front, much is being done to hasten the day of America's victory

PERHAPS your neighborhood school has appeared to be carrying on during wartime in much its usual way. But it's more likely that you have been impressed to observe evidences of changed and accelerated activities—lights burning in classroom and shop at all hours of the day and night—middle-aged students as well as young arriving for afternoon and evening classes—mothers leaving their infants for the day—even you yourself going to the school frequently for ration coupons or on some other wartime errand.

Yes, Rochester's public schools are in the war all the way, and doing a really tremendous job of it. Perhaps we can better understand the nature of that job if we consider for a moment the normal peacetime work and goals of our educational system.

Education in normal times is preparation for normal life—the development of knowledge and skills and clear thinking, the calling forth of those qualities of co-operation and tolerance which go to make up good and useful citizenship.

War doesn't lessen the value of these normal educational goals, but war does add many new ones. So, today, beyond the preparation of the student for citizenship, the public schools must also help him to prepare to serve his country in time of war. A vast program has been developed in Rochester's schools to do this.

Passing over the three-year development of this program, instituted long before Pearl Harbor, let us see how the program operates today.

The Student Chooses

Serving one's country involves a choice of duties. Rochester's schools have outlined the choice open to students in an effective summer slogan: To Win the War Choose One of Four. The four choices are military service, service on the farm, industrial service, and summer school, this last offering additional preparation for the first three.

A great deal has been done to arouse the student to his wartime responsibilities and to guide him in his choice of war service. Last fall, a War Effort Questionnaire was given to each student on which he or she was requested to provide information regarding personal qualifications and personal preferences as to war work. A manual, supplied with the questionnaire, listed the service fields open to the student and the courses offered in the schools to help him prepare for those various fields. After the student, with the aid of the parents, had filled and returned the questionnaire, a school counselor would interview the student, adding the benefit of his wide experience and knowledge of conditions.

Industrial Courses

If the student wishes to prepare for work in a war industry, he finds a wide choice of preparatory courses available. Courses in mechanics, blueprint reading, welding, lathe operation, and metalwork are typical of the many shop courses from which he

may choose. Both before and after graduation from high school, the student can benefit from the Vocational Training for War Production Workers Program which is carried on under government sponsorship. Last year this VTWPW Program had a total enrollment of nearly 12,000, courses being offered free of charge in seven high schools on a 24-hour basis.

Boys planning to enter military service have a wide choice of preinduction courses, including aeronautics, fundamentals of aviation, ground school, mathematics, photographic science, and radio science. Many of these courses have been specifically designed to prepare the older boys for the day when they will be called up. Health education is required of students taking part in these studies.

Important as these and other war-geared educational courses certainly are, they by no means complete the whole of our schools' war program. In fact, Rochester's public schools contribute in many noneducational ways to the war effort.

Teachers in Service

Already, thirty-five teachers, engaged in specialized fields, such as health education and science, have entered military service, while fifteen others have left for duty relating directly to the war, such as overseas service with the Red Cross. Other teachers will be lost to the staff this year. Coming at the very time when added responsibilities have strained the schools' educational facilities, this loss in the specialized teaching staff has been a serious one.

Child Care Centers

Ten of Rochester's schools are now serving as Child Care Centers to provide care for the children of working mothers. Six of these schools offer nursery care for children from 3 to 5 years of age, while eight of the schools care for children between the ages of 6 and 13. Since this service leaves many mothers free to enter war industries desperately in need of their help, this contribution to the war effort is a most important one.

The volunteer services of the teachers and custodians and use of the school buildings were given without charge to the early administration of the rationing system. Much time and effort are given to war bond campaigns and other activities connected with the war effort.

To Army and Farm

This summer, a survey shows, five hundred and thirty-nine of Rochester's school boys will be entering military service, while an even greater number will apply for work in war plants. About a thousand boys and girls are expected to help on the farm during the summer and early fall. These hundreds of students, eager to help their country in a critical hour, have been well prepared by their schools to make a valuable contribution to the nation's war effort. Their older brothers and sisters, their mothers and fathers are benefiting, too, from the war program of the public schools. In this fact lies cause for pride and gratitude on the part of every citizen of Rochester.

Rugged health is the very foundation of war work—whether on the home or the battle front. Despite the loss of many instructors to the services, physical education is emphasized

Short Sermons

There are two occasions when the mouth should be kept shut—when swimming and when angry.

Regardless of policy, honesty is easier on the nerves.

A parrot is considered good company because it always repeats things exactly as it hears them without trying to make a good story of it.

The schools must prepare their students not alone for today's wartime jobs but for the postwar years as well. Discussions in history and geography help to orient the student in these changing times

Panorama

SCHOOLS AND THE WAR

THE ALL-OUT WAR EFFORT of Rochester's public schools (see page 2) deserves a good deal of attention—and, we think, a good deal of praise—on the part of every citizen. KODAK's story of that effort is sketched in rather broad outline, many of the details being omitted simply for lack of space.

For example, the barest mention is made of the schools' part in handling the rationing program. Yet, more than seven hundred thousand ration books were distributed from the schools during three ration programs, and all the teachers assisted voluntarily in this work.

Figures relating to the Child Care Centers add emphasis, too, to the scope of the schools' war work. On the first of July, two hundred and eighty-five youngsters were being cared for in the Child Care Centers—and, presumably, the figure has risen considerably since that time.

Impressive figures like these serve to indicate the huge job the schools are doing—and they suggest, to the interested observer, the devotion and spirit with which our schools have dedicated themselves to their wartime tasks.

More about Ships

You may recall that when we were telling you in June about the launching of the *George Eastman*, we had quite a bit to say about Henry Kaiser and his Liberty ships. Perhaps you would like to learn some additional—and, we think, interesting—facts about these sturdy members of the convoy lines. The Maritime Commission sent them to us.

The over-all length of the Liberty ship is 441 feet 6 inches—its extreme breadth, 57 feet. It's provided with two cargo masts and a signal mast. There are twelve booms with a handling capacity of from five to thirty tons.

The ship is propelled by a direct acting, three cylinder, triple expansion engine developing 2,500 horsepower at 76 revolutions per minute. If you understand ship tonnage, you'll be interested to know that the "Liberty" has a light weight of 3,600 tons, a general cargo capacity of 9,146 tons, dead weight of 10,500 tons, and a total displacement of 14,100 tons.

Service Symbols

A combination of the shield of the United States, the navy foul anchor, and the self-evident wings, the insignia above is that of the Naval Aviator. It is worn on the left breast and may be of metal or embroidery.

The same device is worn also by the Marine Corps and the Coast Guard.

When worn as a "specialty mark" by a petty officer, it indicates his particular specialty or the line of work in which he is skilled, and is embroidered on the left sleeve, between shoulder and elbow, as part of his rating badge.

Mail

"In most cases, the soldier reads his letters first, then he eats," reports Brigadier General Clayton S. Adams after a 35,000-mile inspection tour of the fighting fronts.

"Letters sometimes seem more important than ammunition," said Major General Lewis H. Brereton in a broadcast from New Delhi, in India.

Mail is, indeed, the greatest of morale builders. Our boys, whether in training camp or on the fighting front, look forward to letters from home with an eagerness so intense that we all plainly have the duty of keeping them supplied with news from home. Surveys have shown just what kind of news they are most interested in getting.

Letters about the family come first. To hear that mom and dad are missing him, that the home front is making an all-out effort, that loved ones are well and busy seem to be the most welcome news to a soldier or sailor. News of the girls back home (if they're single!), of old friends and acquaintances, of the places he used to go and the community's night life are other subjects that feed the soldier's appetite for word from home.

The value of mail from home is well expressed by one soldier who wrote, "Everybody in our outfit was feeling kind of low. Our mail came—and the next day was our second big battle. The mail made a lot of difference in the way that battle went. Everybody went into it feeling good because they had heard from home."

More about Mail

"We speak of mail building the soldier's morale," says General Adams. "Well, mail can also ruin a soldier's morale, if it's the wrong kind of a letter."

Soldiers and sailors, it seems, don't enjoy hearing complaints and hard-luck stories from back home. They've got plenty of troubles of their own, and "gripes" from the home front only add to their problems and distractions.

One boy wrote, "If you get a letter that's a gripe about things back home, you feel like you never want to write again yourself."

So all letters to the boys in service should be newsy and cheerful.

In writing to the boys abroad, preferably by V-Mail, there are certain kinds of information that you're not permitted to include. These are: information concerning troop movements or production of military equipment; security measures to protect plants, utilities, and transportation facilities; information about the weather; criticism of the conduct of the war; and pictures that contain information of a military nature.

More than 10 per cent of all overseas mail is incorrectly or insufficiently addressed, the Army Post Office reports. Be sure the mail you send has a correct, complete address.

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Kodak Serves in Many Ways

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Eastman Kodak has loaned the services of many of its people for unusual war assignments

IT IS INTERESTING to consider the many ways by which Kodak employees are contributing to winning the war.

Perhaps one will think first of the more than 7,800 men and women who are serving with the armed forces. From these, attention shifts to the many thousands in the plants and offices who are working day and night to turn out war equipment.

Of great importance, too, is the work of the research and development staffs and the technical experts whose services are wholly devoted these days to war projects. Many of these experts have left for special government assignments of so confidential a nature that no mention can be made of them.

Many War Jobs

Most of these war jobs are, perhaps, so familiar that they require no special explanation. But, in addition to these, Kodak people are engaged in other wartime work that may not be so generally known. Many here in Rochester are serving on draft boards, rationing committees, as air-raid wardens, and in many other ways that contribute directly to the war effort. Furthermore, a considerable number of men from Kodak have accepted special assignments, at the request of authorities in Washington, which occupy all or a large part of their time. A brief description of some of these special assignments gives an interesting picture of the duties which they involve.

Dr. A. K. Chapman, vice-president and assistant general manager of the Company, is serving as a member of the Photographic Industry Advisory Committee which is responsible for scheduling the production of photographic goods throughout the industry. Meetings of this committee are also attended by A. H. Robinson, assistant treasurer, and I. N. Hultman, assistant general manager of Kodak Park.

M. B. Folsom, treasurer of the Company, was for several months in charge of the Metals and Minerals Division of the National Defense Advisory Council, which was a predecessor of the War Production Board. Since 1941 he has served as Co-chairman of the U.S. Treasury's War Bond Committee for District No. 2 of New York State. He is also a member of the Regional War Manpower Committee.

M. J. Hayes, general manager of Camera Works and Hawk-Eye, serves on the Optical Instrument Committee in the Office of the Chief of Ordnance. In addition, Mr. Hayes was the first member appointed to the Time Fuze Committee.

W. T. Roach, plant manager of Hawk-Eye, is also a member of the Optical Instrument Committee and chairman of the Height-Finder Subcommittee.

W. S. Vaughn, assistant to the general manager of Camera Works and Hawk-Eye, served for six months as head of the technical section of the engineering branch of the Controlled Materials Plan Division. This is a subgroup of the War Production Board which works out the details of furnishing critical materials to industry.

F. E. Tuttle, superintendent of the Special Products Division at Camera Works, is a member of the National Defense Research Committee, as is A. B. Simmons, assistant to the manager of Hawk-Eye. Mr. Simmons is also a member of the Committee on Optics for Armed Vehicles.

Lincoln Burrows, Jr., assistant to the manager of Kodak's Washington Office, is serving full time as Coordinator of that branch of the Consumers' Durable Goods Division of the WPB which deals with photographic goods. G. E. Yeomans, of the Production Manager's Office, spent three months in Washington serving as technical adviser in the organization of this branch of the WPB.

E. M. Billings, the Company's business and technical personnel director, was appointed by Paul McNutt as consultant in the office of the director of the War Manpower Commission's national roster of scientific and specialized personnel. Mr. Billings goes to Washington for consultation whenever he is needed.

A. B. Gates, director of training, is a headquarters consultant for the Training Within Industry Division of the War Manpower Commission. R. C. Welch, employment manager at Camera Works, serves as a panel consultant for the Rochester district. Mr. Gates also served with the selective service organization in the preparation of replacement summaries and lists.

T. F. Pevear, assistant to the general sales manager, served for several months in a division of the Office of Price Administration, assisting in administering the wartime rationing of taxicabs.

W. E. Barr, manager of the Sales Service Division of the Sales Department, served with the tire-rationing division of the Office of Price Administration and organized a correspondence section of this federal agency.

Clarence Wynd, assistant superintendent of the Department of Manufacturing Experiments, is serving—generally two days a week—as a consultant to the Chemical Industries Branch of the Office of Production Research and Development. This branch of the WPB deals with the mobilization of technological personnel and facilities for the production of war goods.

This list is not intended to be complete, but it serves to show how extensively the Company is contributing the services of its experts to the war effort. Many members of the development and research departments and the various technical staffs, while not official members of these various government committees, are called in for consultation.

Wartime Transport *Takes to the Air*

The first plane to be designed primarily as a short-route cargo carrier was the Curtiss-Wright "Caravan" or C-76. A plastics firm, piano maker, and truck body firm help to build this plywood plane

Giant new cargo carriers are bearing vital materials to our soldiers on every fighting front

"My laundry's in India and I can't get it until next week," a young Air Transport Command pilot recently complained while pausing briefly in Washington.

His remark illustrates in a dramatic way the phenomenal scope and regularity of America's world-wide air transport service. In three brief years, the military air transport services have become larger than all air transport organizations, civilian and military combined, in existence all over the world before the war.

The really astonishing thing about the growth of the air transport—which is employed mainly for carrying cargo—is the fact that until just recently it was operating without any real cargo planes. Converted bombers and civilian passenger planes, requisitioned from the air lines, were its sole equipment. Yet the achievements of the Air Transport Command in carrying vital war equipment to the fighting fronts and bringing back vital raw materials to this country are almost unbelievable.

For example, transport planes have flown mica here from India, platinum from the Persian Gulf, industrial diamonds from South Africa. Quantities of crude rubber have been air-freighted from Brazil while twenty tons of rubber seed were ferried from Liberia. In the space of eight weeks, 32 tons of bristles for the Navy, 70 tons of silk for parachutes, 47 tons of tin, and 70 tons of tungsten were flown from China to India for shipment to America.

To Fighting Fronts

These same planes are flying to the fighting fronts with spare plane motors, auxiliary tanks for fighting planes, repair parts for damaged submarines, and other vital war equipment which must be speeded to our fighting men.

Wounded men are being evacuated from the combat areas and carried home by the Air Transport Command. A number of serious cases recently reached Bolling Field in Washington from India after a 5-day flight covering 10,000 miles. Other wounded have returned to America from North Africa within 72 hours after falling in battle. Air Evacuation Nurses, especially trained at Bowman Field in Louisville, care for the wounded on these mercy flights.

Expanding Production

Much of this year's twenty billion-dollar appropriation for aircraft is earmarked for cargo-plane construction. While the first of these planes, specifically designed for carrying heavy freight, have only recently gone into service, a large fleet of the huge craft will be winging over the world's airways by the end of the year.

Since freight-carrying efficiency increases with the size of the aircraft, the Air Transport Command's cargo carriers are huge ships. While the familiar passenger planes, such as the Douglas DC-3, are now being used to carry upwards of 5 tons of freight, these planes are relatively small compared with the new cargo types.

New Cargo Types

One of these new cargo carriers is the Curtiss-Wright "Caravan," officially designated the C-76. Constructed entirely of plywood, the Caravan can carry 7½ tons of fuel and freight at a cruising speed of 160 miles per hour.

Even larger is the Lockheed "Constellation," an adaptation of a long-range passenger transport plane. This ship, when loaded, weighs more than 36 tons and cruises at speeds up to 300 miles an hour, depending on the altitude. This speedy carrier can transport 55 soldiers at a higher speed than is reached by the Jap Zero pursuit.

Other planes, not yet in the flight test stage—but well along in construction—will be going into service later on. Of these, the Kaiser-Hughes "HK-1 Flying Boat" is perhaps the most noteworthy. With eight engines and a cruising speed of 174 miles per hour, this great craft will have a fuel capacity of 8,000 gallons and a cargo capacity of 60 tons. By far the largest plane now under construction, the

HK-1 has a 320-foot wingspread and a length of 218 feet.

Today, about two and a half million trained workers are building America's cargo and combat planes. Our huge aircraft industry, so greatly expanded during the past three years, can generally be converted very readily to the production of civil aircraft.

These facts, together with the experience being gained in wartime flying, suggest the early development of regular passenger and cargo service throughout the world. Postwar flights from Washington, we are told, will be operated on such schedules as these:

7 hours or less to Mexico City
8 hours to Seattle
10 hours to Paris or London
16 hours to Moscow or
Rio de Janeiro

In other words, wherever the traveler of tomorrow may wish to go, he can expect to get there within the space of a single day or less. The speed of the Jules Verne age has become a halting crawl!

Kodak is playing a significant part in the production and flying of America's great cargo carriers. The designing and construction of these flying behemoths have been hastened by photography—particularly through the use of Eastman Matte Transfer Paper in making templates. And Kodak navigational instruments—drift meters, astrographs, and astrolabes—are helping to guide the planes of the Air Transport Command along the skyways of the world.

The Lockheed "Constellation" is a high-altitude transport capable of carrying heavy loads above pursuit-plane speed. At low altitudes the great ship can fly with only two of its four motors

Fan Mail

Your dyed-in-the-wool amateur picture taker isn't one to muddle along or do things by halves. When he's faced with some photographic problem or other, he wants the answer—and to get a reliable answer, like as not, he'll write to the Eastman Kodak Company.

Last year the Sales Service Division at State Street received more than 70,000 such letters—and gave each of their senders a prompt and painstaking reply.

These letters from amateurs, we're told, offer the Company its most important single personal contact with the amateur fan. And the personal nature of this contact is carefully maintained by a staff of correspondents in the Sales Service Division. Some customers write in year after year, bringing all their tough problems to these experts. Sometimes a customer will habitually address his correspondence to one particular correspondent in whom he has developed confidence.

This predilection of some of our customers for a certain correspondent led to a rather amusing situation just the other day. Seems that an amateur who had been writing regularly to Hugh Knapp, one of the Sales Service staff, was recently informed that Hugh had left for military service. Promptly a letter came back requesting Hugh's military address.

The Division, feeling pretty sure that Hugh wouldn't be able to combine Kodak affairs with his military duties, finally convinced the customer that he would be properly taken care of by another correspondent until Hugh got back.

Movies at Sea

The Associated Press reports that the Navy leases twenty-five new Hollywood films each month and rushes copies in their heavy metal containers to distribution points so that sailors and marines on ships and shore stations from Iceland to the Solomons can enjoy the latest pictures almost as soon as civilian movie-goers.

"Because of war conditions, they now have to run a show many times before the whole crew sees it, but they are still getting the cream of the new movies in the far corners of the world," reports Chief Electrician's Mate R. F. McCall, who with four enlisted men handles the exchange of motion pictures for the Atlantic fleet.

Films are handled as a standard part of a ship's supplies along with food and ammunition. Musical shows, dramas, comedies, and action pictures are included in the selection. Most of the sailors prefer cowboy pictures and other subjects with plenty of action, we're told.

"When ships hit port, they send their men running to the exchange to get new programs," says Chief McCall, a veteran of twenty-three years' service with the Navy. "I think they'd rather see a load of movies come aboard than a load of food."

Transfer of films from one ship to another while at sea is still made when practicable, as many a captain feels that the lift his crew gets from a new movie is important. Often a picture will pass through every ship in a squadron.

"Canned morale," the Navy calls these seagoing movies, and much of the work involved in getting them to gob and leatherneck can be traced directly back to Kodak and to the movie film it sends to Hollywood.

Precision work on war equipment in many departments at Kodak contributes to victory on the field of battle. These Kodak employees, as they work on the assembly of a direct fire-control instrument, play a very real and vital part in such engagements as the one shown below . . .

KODAK P
in a

. . . where American soldiers, using that very same instrument, are grimly firing into enemy positions across a river somewhere in New Guinea. Note the shell cases piled behind them. Precision production of war equipment at Kodak can be a matter of life or death to these boys up in the front lines

Photo by U.S. Army Signal Corps

PRODUCTS
ction

In another Kodak department, subassemblies for an antiaircraft director are being produced for the Army. Here, differential gears for the assembly are being "run in" to insure their smooth operation in the days ahead when the director goes into action as shown in the picture below . . .

. . . where American boys in the South Pacific are drawing a bead on Jap aircraft. The director, shown here, works in conjunction with the Kodak-made height finder and accurately directs antiaircraft gunfire almost automatically. Letters from the soldiers speak highly of Kodak-made equipment

Photo by U.S. Army Signal Corps

The Editor's Page

LOOKING FORWARD

American industry is already developing practical plans for the postwar years.

One important aspect of this work is being undertaken by the Committee for Economic Development. Composed of a representative group of businessmen, this Committee is helping industry to plan for the continuation of a high level of employment through increased production of all the things that people will need after the war. Mr. Folsom, treasurer of the Company, is a trustee of the Committee and the chairman of its Field Development Division.

The National Industrial Information Committee is releasing information on postwar planning through transcribed broadcasts, now being heard over many of the nation's radio stations. Through these broadcasts, a number of prominent businessmen are discussing the contributions which their companies expect to make in the years ahead. Among these contributions are new and better types of housing, foods, plastics, textiles, glass, medical supplies, and many other things which will make for better and happier living.

Kodak is destined to make very important contributions of its own to the world of the future. In one of these broadcasts, Mr. Hargrave, president of the Company, briefly discusses the kind of world we are working for and the part that Kodak will play in that world. His address follows:

VICTORY in this war will be ours. Our soldiers and sailors are seeing to that—now. Given adequate equipment—which we of the home front are giving and will continue to give—no armies on this earth can ever defeat them. Every day their valor makes us more proud of them and of America. But what of their future and ours? Crystal gazing is not needed to answer this question. It is more plain than that. Our future is what we choose it to be. That is my firm conviction.

Our future depends largely on the environment in which productive industry must live following the war. Our victory may be partially or even wholly lost if the pattern of that future does not contain in its warp and woof designs that have been basic in the achievements that glorify the history of this country. My hope is that the fundamental forces which have lifted us to the world's highest plane of living will be present and operating when peace returns. My belief is that the people of this country will never permit those forces to be destroyed or paralyzed.

And what are those forces? They are the freedoms of our people—the incentives of our people—and the talents of our people—to produce and to make available within the framework of our representative democracy more and better things for all. If those forces are operating and unfettered, America will continue to be the greatest industrial nation in this world. Our industries, working in high gear, mean production on a scale once scarcely imagined but now fully realized. Such production means a high level of employment—at good pay. That kind of employment means prosperity. In other words, production of the American brand spells prosperity. It's as simple as that. But remember always that productivity in a democracy thrives only in an environment where the freedoms, the unrestricted incentives, and the talents of our people are the forces that drive it forward. Whether those forces shall exist depends solely on our people. That is the democratic way.

What about the Eastman Kodak Company's part in the postwar future? I assure you we are prepared for that future. When peace comes, we will be ready to march ahead with many new developments, some stimulated—others expanded—by the war. They are too many to enumerate, but here are samples.

Color photography, now restricted, will be available for all—both in amateur motion pictures and still pictures.

New and improved cameras and other apparatus for still pictures and amateur motion pictures will be born. They will be conceived partly of the skills and techniques developed by our organization in the manufacture of antiaircraft height finders, artillery aiming circles, telescopes, and many other high-precision military instruments—instruments never before this war made by Kodak but now produced by us in ever-increasing quantities.

V-Mail, developed in 1939 but given currency by the war, will bring the continents closer together.

Photography as a tool in industry will hit its stride. Widespread x-ray examination to detect flaws in castings and parts before they are used has increased the safety and quality of manufactured products. A new process of photography on metal has speeded up—to an amazing extent—the patternmaking stage in the aircraft and other industries.

Glass made without sand—the first basically new optical material in fifty years—came out of our research laboratories in time to improve aerial lenses for the Army and Navy. After the war, this glass will go into civilian lenses to photograph a new generation.

Microphotography, which began with photographing bank checks, will be used for recording documents of every conceivable nature.

Improved plastic materials, synthetic yarns, and other chemical compounds produced by Tennessee Eastman Corporation will make for much better living.

And finally, you will then be able to see all the movies and take all the pictures you want.

These and many other developments will be Kodak's contribution to the postwar future—a future which may well witness the highest standard of living and the greatest happiness for all ever before achieved. It all depends on all of us—both you and me.

From the Fall Openings *styled in Eastman acetate*

Once again gifted designers create clothes for a nation at war, and outstanding are these numbers in Eastman acetate rayon . . . high fashion "blacks" in Koda and Teca Crepes . . . classics in Teca Twills and Teca Blends. The afternoon dress at left, of Chinese derivation, is petit-point crepe containing Teca Rayon. A tiny velvet bow closes the neckline; pockets are velvet-lined; fur tails are detachable. The afternoon and evening-in-town dress at right, of similar material, has a narrow line of color running down the front of the jacket and rimming the sleeves. The frog fasteners are beaded. The "pencil stripe" dress with white sharkskin dickey, at left, is a favorite Teca Twill, of Teca and viscose rayon. There's a "men's worsted" look to the fabric. Above: gay and flattering for tea dancing and furlough dates is this mosslike Koda Crepe. Three wide tucks underline the softly gathered shoulders and emphasize the smart slit pockets. Shirring provides law-abiding fullness in the skirt, while a bow-trimmed belt calls attention to a slim waistline. A distinctive edition of a classic style—showing a new slant on color contrast with the use of shade and tone to highlight narrow lines—is the dress at right, in a fine Koda Crepe of Eastman acetate and viscose rayons

A Photographic Officer in Tunisia

Reports to Headquarters

Every phase of military action is recorded by the photographers of the U.S. Signal Corps. Here, Lieutenant Robert Longini is shown as he photographs a captured German officer at Fedela

The hardships and hazards of the front-line photographer are vividly portrayed in the following letter, written by Elton P. Lord, former "Life" photographer and ranking photographic officer in Tunisia during the African campaign. His letter, written as a report to headquarters in Washington follows:

ONE little headache we ran into was the different lighting conditions, which proved rather interesting for Kodachrome. Although the meter reading was accurate, the actinic light rays here are altogether different from those in the States, making a predominance of red and pinkish reflected light on everything. This undoubtedly accounted for the under-exposure. Then when we changed sections of country, a different type of terrain and light faced us . . . this time it was open country, desert sun, and rough rugged mountains, dirty black and brown in color. The reflected light was terrific . . . so was the heat. When we first came up to this section, it was the beginning of the rainy season, and what a problem we had in trying to keep our film dry . . . and with nothing to use except our heads. We had to sleep on the ground, wet and damp ground, mud, rocks, and if we were lucky, we got under a pine tree. Our three-quarter-ton weapons carrier with our waterproof box saved our film, until the boards began to swell and the film began to sweat. About that time, the rain stopped and everything was normal again. The boys have learned a lot, the hard way, and after carefully coaching them on exposures and storytelling pictures, I think a definite improvement will be noted.

You spoke of continuity . . . well, that is something that will have to be argued and reargued about . . . particularly when it comes to a battle scene. Let's take a tank battle for example . . . our tanks are in front of us, and if we are lucky to have a high spot all the better; the enemy is 5,000 yards away . . . you have to use glasses to see him. Our tanks spread out, we have just got that sequence with our trusty little 1-inch lens. We move forward so as to get our close-up with our 1-inch lens, when all Hell cuts loose and we have to duck for cover. We can't see Jerry at all now, nor can we see our own tanks . . . the dust is terrific . . . and our tanks are scattered and so well camouflaged behind hills and waddis that it is impossible to see him while they slug it out with the enemy. That is the reason why we are lucky to even get the long shot of a tank battle, first because of the terrain and it has been mostly level where tanks fight . . . or our trusty little 1-inch lens couldn't pick up the tanks, their being so far away.

This war is not being fought by any of the so-called modern warfare methods . . . just plain cowboy and Injun fighting is the type we have to use over here. The infantry doesn't charge en masse here . . . one man moves here . . . one over there . . . they fall and blend with the terrain. We are lucky to get more than three soldiers in a 4 x 5 camera. However, the boys have stuck their necks out plenty to follow the continuity . . . and in most cases have been fired upon by machine guns, infantry, and by the inevitable 88's . . . until everyone of them has, what we call up here at the front, "Eighty-eight-itis." You don't see them, you don't hear them . . . then Woosh, there they are right in the middle of your area, and everybody has to duck . . . but duck good. We are handicapped with the lack of long focal-length lenses and until this is rectified, I can see no hope of getting a continuity satisfactory to the War Department of any battle scenes. All of our shots are bona fide and strictly G.I. The War Correspondents are equipped with long focal lens and aren't getting the pictures that we are . . . because we usually meet them on the way back when we come in from the front . . . however, they are following us up now and are getting some shots

with their "berthas" that should be good. I have had three cameras shot out of my men's hands to date . . . one Eyemo, one Ciné-Kodak Special and one Contax. I am enclosing a clipping that appeared in the Army newspaper over here about one of my boys receiving the Silver Star for gallantry in Africa. These boys aren't afraid to get pictures and their conduct has been of the highest . . . but long focal lenses would certainly help the situation. Then the continuity could be gotten without any trouble. We have just completed a training film for the Corps of Engineers on mines and booby traps . . . and I think it will save thousands of lives—it's that good—made by one of the best men I have. He had to travel over all of Tunisia to get his shots, even as far as Enfidaville, Sousse, Sfax, Gabès, Gafsa, Haidra, and Souk el Khamis. We aren't just as smart as the British in this war as yet, but are learning fast. We are fighting a well trained machine with soldiers of three years' experience, and let me tell you, they know all the tricks . . . but it is taking us a little while to get on to them.

When I was first sent up here, only Lt. Klein's unit was here (he has since transferred to the 141st Sig. Co.) and three of Lt. Wilson's men. With the four men I had and these eight men, I had twelve men to cover a 148-mile front. So I had to resort to means contrary to all training and organization, to cover this front by holding my men in a pool at Corps Headquarters, where I kept abreast of the current maneuvers and battle thru the co-operation of G-3, G-2, and the General Staff, shooting one still man and one cameraman out in a jeep to that hot spot, where most of the action was taking place. We ran the wheels off of the lone peep I had, until I managed to pick up two more. These vehicles are the only vehicles for photographers to use. Panels are too much of a target and a carryall is out of the question altogether. I have been using the weapons carrier as a supply base and using the jeeps or peeps for photographic assignments. This two-man idea has proven to be the solution to all our problems, and as a safety factor perfect, because the strafings have been plentiful and not so far apart. A driver is unnecessary at the front, while a mechanic is . . . to keep the vehicles in running shape. We confiscated a shot-up panel job and made a portable lab out of it . . . but this later proved to be unsatisfactory, due to lack of a power unit (we managed for one, however), and due to the fact that two of the men were caught in it during an air raid, just missing death by inches when a plane strafed it. We had been using it at the front, so I pulled it back to Corps Headquarters for safety. Now the lab is with me at Corps Headquarters. . . . I have Lt. Longini and his five men at the northern part of this section, Lt. Vosburgh in the central sector, and I have three men with an armored division. I keep five men in a pool to shoot out to any area where the action is hot and for use for G-2 work which has been plenty.

A little trick that we were using when we first came in on D day, to get more footage and to have our close-ups and long shots available, was the taping together, one on top of the other, two 16-mm. mag. loading cameras, the three-inch lens on the top camera, the one-inch on the bottom. This gave us 100 ft. of film, instead of 50, at the same time our three-inch and one-inch lenses were all set for what might happen. I wish that I had the time and the place to put all that we have learned over here in actual combat conditions on paper so that the training of the photographers back in the States would take a different slant instead of the peacetime tactics and training they are now using. It's so very different . . . it's amazing. We expect this deal here in this section to be over with shortly, as we have learned a lot about fighting and are profiting by our first mistakes. The pay-off has come and undoubtedly we have the toughest and greatest little Corps fighting machine in the world.

The Signal Corps photographer went into action the instant American troops disembarked for the invasion of North Africa. The picture at the right shows troops entering the assault boats from a transport . . . below, the troops landing on a beach in French Morocco. In taking such shots as these, the photographer is exposed to the same dangers as are the troops whose action he records. All pictures: U.S. Signal Corps

✪ ✪ ✪ *Kodak Men and Women in*

Lt. Robert H. Hudson, Kodak Park

Cadet D. J. Hudson, Kodak Park

S 2/C Jane VanAtta, Kodak Park

C. M. Mann, Los Angeles Store

Corp. R. L. Sheasby, Kodak Park

Corp. Roy E. Sheasby, Kodak Park

Lt. W. F. Bowman, Kodak Office

Pvt. Russell G. Hoefler, Kodak Park

R. E. Hackshaw, Kodak Park

Pvt. R. E. Stevens, Camera Works

Sgt. Harold R. Mattice, Hawk-Eye

Corp. Robert B. Leiter, Kodak Park

Lt. Donald J. Stoffel, Kodak Park

Cadet G. C. Turpyn, Kodak Park

Sgt. Charles H. Smit, Kodak Park

Sgt. Ralph A. Lunn, Kodak Park

the Service of Their Country ✪ ✪ ✪

Lt. (j.g.) W. Sawyer, Kodak Office

Corp. V. Hotchkiss, Kodak Park

Lt. William A. Walker, Kodak Park

Lt. G. A. Chambers, Hollywood

Pvt. Donald J. Rivers, Kodak Park

Corp. Edwin G. Tibbils, Kodak Park

Pvt. R. E. Albright, Kodak Park

Lt. Robert N. Abbott, Kodak Park

John Groden, Kodak Park

Louis B. Bonnett, Kodak Park

Arthur C. Dunham, Kodak Park

Pvt. C. F. Piotraschke, Kodak Park

Pvt. Francis Heald, Kodak Park

Carl G. Emmerling, Kodak Park

William J. Quinn, Kodak Park

Pvt. F. E. Hamman, Kodak Park

Polliwog to Shellback

(*Continued from page 1*)

George Pratt, formerly of Kodacolor Processing at Kodak Park, was one of the five ill-starred Kodak boys who made a memorable (and painful) crossing of the equator in the traditional Navy manner

cover, was ordered to go around the deck picking up loose matches. On his stern was a printed sign, 'Kick me'—and whenever he bent over to pick up a match, someone did. I was given a pair of diapers, made from an old pillow slip, a stocking cap, made from an old trouser leg, and a sign saying, 'I work for a h - - - of a guy.' However, he was a good guy for he didn't send me to the top of the mast or to the radio shack looking for a 'drip pan for a grid leak.'

"After Neptune and his court had arrived and once the Jolly Roger had been run up the mast, things really began to pop." Specialist Brown continues: "From the poop deck to the top of the ladder leading to the boat deck, a double row of Royal Police were waiting—armed with wooden paddles and water-soaked, sawdust-filled canvas clubs. I started to jog down the line.

"Whack! A canvas club connected smartly with my stern. Another and another. Smacko—another club sent me skidding down the deck. I broke into a run, dodging and weaving, and by the time I had reached the boat deck I had gained a healthy respect for the 'persuaders' the Royal Police carried. From that point until the ordeal was over, every order, every suggestion was connected with one or more wallops. At the end of the boat deck I was ordered into a low chair and suddenly was sent spinning backwards to land with a splash in a pool of water on the quarterdeck below.

"Later, I went through a tunnel, a long canvas tube lined with Royal Policemen who caught me with a few good wallops. Suddenly, streams of hard salt water from fire hoses began to play a tattoo on my head. I swallowed a mouthful, gagged, and stopped. For a moment or two, I thought I might not be able to make it. Then, slowly, I started to crawl ahead again.

"I was gasping for breath, blinded by the spray, clawing at the canvas, and fighting that water with every ounce of energy when finally I crawled from the end of the tunnel.

"'Well,' somebody shouted, 'what are you now?'

"'A Shellback—I guess,' I replied.

"'That's right. Welcome brother!' and he shook my hand."

The other Kodak lads, we're happy to learn, all got through the same ordeal in one piece.

Suspense

A timid soul, visiting a school for paratroopers, asked one of the trainees, "How do you dare to rely on that thin silk thing? Isn't the suspense terrible?"

"Naw," was the reply. "It's when the suspense ain't there that it's terrible."

Progress

"I am Brave Eagle," said the Indian chieftain, introducing himself to the paleface visitor. "And this is my son, Fighting Bird.

"And here," he added, "is my grandson, Four-Motor Bomber."

Signal Corps G1 Gets Silver Star

By a staff writer of the *Stars and Stripes*

Northern Tunisian Front—S/Sgt. Lorenzo Alcock, a camera-shooter, learned this week that the Silver Star had been awarded to him, and that he thus became the first Signal Corps photographer in this theater to receive the decoration.

Alcock, who now spends most of his time photographing front-line hot spots, got the Silver Star for something he did on D day. With camera ready, he was on a U.S. destroyer which entered a French Moroccan port. Suddenly a dock searchlight focused on the ship and shells started coming from all directions. Alcock, perched on the destroyer's bridge, remained exposed, photographing the entire action.

Marching into town with the first wave of infantry, Alcock kept grinding away with his camera until he started running short of film. Starting back to the boat to get some more of the precious celluloid, he ran smack-bang into a heavy cross fire (both the enemy's and ours). Instead of running, Alcock jumped behind a large rock, then stuck his neck out to take some more pictures.

"I feel pretty damn good about it," said Alcock, who didn't even know that he received that medal until somebody came up from the rear echelon and told him.

Back in the States, Alcock was foreman of a cattle outfit in Payson, Arizona. He made pictures for the Department of Interior in his free time. Up at the front now, Alcock specializes in technicolor motion pictures of tank battles. At El Guettar he was caught right in the middle of an intense heavy artillery barrage, but he claims "that D-day show still takes the cake!"

Alcock is part of a small unit working under 1st Lt. Elton P. Lord, of New York City, former *Life* photographer, now in charge of front-line Signal Corps men. Head of the motion-picture unit, with a roving commission to go where the action is hottest, is 1st Lt. William F. Ahbe, of Chicago and Hollywood.

Come Aboard

Official U.S. Navy Photograph

PRINTED IN U.S.A.
AT KODAK PARK

DREAM OF GENERATIONS—Kodacolor snapshots are printed on paper—made from color negatives in an ordinary roll-film camera. Use the limited amount of Kodacolor Film now available to send your Service man an occasional FULL-COLOR snapshot from home.

Kodak research has made Color Photography a part of everyone's life

Back in 1928, Kodak brought out a film for making home movies in full color. It was merely a start, in the light of what has been done since, but it was the first of its kind, and it brought joy and satisfaction to a great many people.

In 1935, Kodak introduced full-color Kodachrome Film for home movies — and it "had everything." Projected on the screen, it showed, in radiant color, the big moments of "family history"... Now, Kodachrome is shooting records of actual combat for the Army, Navy, and Air Force—for military study, and for training.

The year after, Kodachrome "still pictures," shot with a Kodak Bantam or 35-mm. camera, and projected on a screen, were a new joy to thousands.

In 1938, the introduction of Kodachrome sheet film led to full-color photographs as illustrations in magazines and newspapers. By showing attractive foods and new things in home decoration, color photography was a guide to better living. With pictures of remote, colorful countries, it brought home the world "as is."

In 1941, color photography moved closer to the familiar black-and-white snapshot—Minicolor prints from miniature Kodachrome Film were made available by Kodak. And for professionals, Kotavachrome prints made from Kodachrome Film in larger sizes. Projection on a screen was no longer the only means of enjoyment ... But full-color prints on paper were still to come.

Last year, 1942, the cycle was complete. Kodacolor Film, usable in ordinary cameras and processed by Kodak, yields Kodacolor prints on paper. The methods of making full-color photography as universal as black-and-white are now fully known.

• • •

Now, Kodak Color Films are "in the service"—better to watch our enemies from the air, and penetrate their camouflage ... to record our troops and ships and planes in action ... and to train our men ... Eastman Kodak Co., Rochester, N. Y.

Serving human progress through Photography